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ABSTRACT

This report includes the following addresses to the conference: (1) "Some Socio-linguistic Considerations in the Teaching of Foreign Languages", (2) "The Case of Afro-Portuguese Literature", (3) "Foreign Language Success Stories--Hackensack Has It!", (4) "On Apes, Poetry, and Language Teaching", (5) "A Sociolinguistic Aspect of Japanese Americans in Hawaii", (6) "Africanizing the Spanish Curriculum for the Undergraduate", and (7) "Teaching Foreign Language Without Failure". (DB)

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DIMENSION: LANGUAGES '72

Proceedings of the 1972 Joint Annual Meeting of

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and

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Atlanta, November 1972

Editors: Herman F. Bostick
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SOME SOCIO-LINGUISTIC CONSIDERATIONS
IN THE TEACHING OF FOREIGN LANGUAGES

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I have worded the title of this brief presentation with considerable care. It would be neither possible nor appropriate to try to deal here, today, with everything the socio-linguist knows that might be of interest or benefit to the teacher of foreign languages. Let us look then, at some fundamental notions about language and language use that are products of studies carried out by socio-linguists and that are of immediate relevance to the teaching of foreign languages.

Let us start with the classroom itself. In it we find a teacher and a group of students. The teacher plays at least two different roles. In the classroom itself, he is a source of information, a model, and a source of correction: a live human being with whom the student can interact in the foreign language--as opposed to tapes or computers. Beyond the classroom, many teachers also are producers of materials for use in teaching and learning a language: textbooks, tapes, films, etc. An obvious but nonetheless crucial fact about students is that each of them is an individual. For all the talk about individualized instruction that we have all heard and engaged in in recent years, it seems to me that we continue to think primarily in terms of groups of students rather than in terms of individual human beings. To some extent, of course, we must continue to do so for economic reasons. Nevertheless, in the last analysis, in the courses we teach it is individual human beings who learn a foreign language more or less well. It is always the case, obviously, that it is ultimately individual human beings who learn languages.

A language is a complex code; a natural language--French, Spanish, etc.,--is really a set of interlocking codes. Now, a little--very little--reflection reveals that we don't talk or write the same way in all circumstances. We use different styles of language depending on the circumstances in which we talk or write. The choice of style is not random or purely a matter of personal preference. Each natural language has a number of different styles--the technical term for which in socio-linguistics is register--which are correlated with categories of social situations. Each of us has learned a number of such styles in our own native language and we have learned to correlate their use more or less accurately with social situations. However, although we all know that we make such adjustments, it is nevertheless perfectly true that the overwhelming majority of speakers of any language are quite incapable of spelling out what the principal characteristics are of each of the styles they use, just as we cannot list the crucial characteristics of a given situation that lead us to classify it in one category rather than another, and to use one style rather than another in it. It is also typically the case that there is no really useful set of terms in a language to refer explicitly to all of the various styles or registers that make it up and that there are no really useful names for the whole range of categories of social situations to which those styles are correlated. In contemporary American English, for example, we usually make do with the simple but inadequate dichotomous distinction between formal and informal!

Socio-linguistics is the relatively new discipline that has as its object, among other things, the study of such styles or registers and such categories of situations and the correlations that obtain among them. Those registers and categories of situations and the correlations among them are very real inspite of the fact that practically no one is explicitly conscious of them in his native language and in his own society. They are just as real as phonemes, syntactical patterns, morphemes, etc., which, after all, are also linguistic phenomena of which we are typically unconscious in our own language. Occasionally, of course, circumstances conspire to focus our attention on such matters, usually when register and situation are incongruent: we readily criticize someone for using inappropriate language-but, alas, we are chary of praise for those

who show skill in matching speech and circumstances!

Each language has its own set of styles or registers and each society its own set of categories of social situations. In other words, it is not the case that we can simply assume that French, for instance, will have the same number of styles or registers as English, that each of them will have the same characteristics as its English counterpart, and that each of them will be correlated to a category of social events in French society that is parallel to a category in American society. In still other words, the American student of French must eventually come to grips with the need to distinguish among a number of styles in French and he must learn when each of them is appropriate in terms of French social situations. Notice that I say eventually. A little later on we will discuss when and how it might be wise to deal with these matters.

It is true, of course, that socio-linguists have not yet worked out a clear description of the structure of the registers and social situations of any language and society, even the most commonly taught one. You may well ask, therefore, how we are to treat such questions in our teaching if we do not yet have the information we need.

Before turning to that very practical question, let us look in more detail at some socio-linguistic phenomena. In order to use a linguistic code, or 'natural language,' to send or to receive messages, whether orally or in writing, the user must know the code or, at least, the components of it he needs for particular kinds of messages. There will inevitably be varieties of the language of any moderately complex society that even a highly cultivated member of that society will know imperfectly or not at all: the 'in' slang of the moment, the conventional language of poetry, whole vast areas of technical language, etc. There are, therefore, gradations in the efficiency of use of a code: messages will be sent or received more or less accurately depending on the knowledge the speaker or hearer has of the code. Even in a passive role, as a receiver of messages transmitted in such a code, the user must be able to recognize all relevant signals in the transmission and he must know how to interpret them.

The following are some examples of the kinds of things we must eventually deal with. In French, there are considerable differences in vocabulary from one register to another within the repertoire of the educated Frenchman, subtle but patterned variation in the use of 'optional' liaison or in the pronunciation of 'mute' e's or 'double' consonants, the use of the 'literary' tenses of the verb. In Spanish, there is considerable variation of vocabulary from one register to another within each Spanish-speaking society, and in so-called 'international' Spanish. In German there is the question of the postponent to any one of several positions of articles and participles. And in Italian, there is a whole series of subtle variations within the extremely complex socio-linguistic situation in today's Italy. Now, some may object that such phenomena really should be deliberately simplified, at least at the early stages of language learning. The answer to that implied question is another question: if we succeed in instilling 'oversimplified' language habits, can we later replace them with more complex, but more nearly accurate habits?

It is at this point that we must return to the fact that each of our students is an individual. Each individual, within his own society, has a knowledge of that society and of his native language, at any given moment in his life, which is derived from his experience. In other words, at any given moment, each speaker controls more or less well a certain number of registers of his language, has a more or less complete understanding of the categories of social events recognized by his society, and has a more or less accurate understanding of the correlations that obtain between those registers and categories of social events. In addition to that, each individual is more or less skillful

in performing in actual practice. That is to say that he will, in actual practice, vary his speech more or less skillfully according to social situations. It is important to underline the obvious fact that it is rarely if ever true that a given flesh-and-blood individual knows all of the registers of his language and has a complete and accurate knowledge of all of the categories of social events recognized by members of his society, and possesses a full understanding of the correlations obtaining between styles or registers of speech and social situations within his own society. His experience is partial. It is a product of his life. After all, no one can have a full experience of all of the important aspects of a complex modern society. One question that we must ask ourselves, therefore, is what sort of model of vicarious experience, linguistic and otherwise--socio-linguistic, if you will--we ought to choose for our students. The decision we make will guide us in the design and production of teaching materials.

Insofar as literature is concerned, it is important to stress that authors have a readership in mind when they write. They assume that their readers control certain registers of the code. In other words, writers deliberately choose registers for various purposes which they think will efficiently transmit the message they want to send to the readers they have in mind. That is another way of saying that authors write for readers who they assume possess a certain experience of life and language, all of which is social in nature. It is therefore true, in a non-trivial sense, that American writers write for Americans, French writers for Frenchmen, Russian writers for Russian readers, etc. The other side of this coin is that literary works cannot be read accurately by readers who do not possess the experience the authors presume their readership has had, in terms of which they have cast their message. Therefore, even if in particular cases our aim in certain courses or sequences of instruction is to lead the student to learn to read easily literature in a foreign language--and such a purpose is obviously quite defensible in many cases--we must draw his attention to socio-linguistic phenomena since, without them, he cannot interpret fully and accurately the texts he reads.

At this point, I think it is appropriate to mention parenthetically the danger that lurks in the contention advanced by many of our colleagues in Departments of English that they are fully justified in teaching foreign literature in English translation because the English translation is automatically in some sense a part of 'literature in English'--as opposed, perhaps, to 'English (and American) literature.' The truth is, of course, that they will read such works inaccurately in direct proportion as the familiar English words do not really stand in the foreign context for what they seem to mean. If our colleagues in Departments of English were not so pathetically monolingual and monocultural as they generally are, they would understand the simple, obvious truth that Albert Camus was a Frenchman and that to read L'Etranger as The Stranger, as though it has been originally written in English by an American, is to falsify the book, and to miss a great deal that an experienced, knowledgeable student of French literature could bring to an explication of the text of the English translation.

It is obvious, I think, that the problem is even more complex when our purpose is to help the student to learn to speak and to understand all he hears in the language. Active transmission of messages cast in a complex code such as a natural language obviously requires greater skill and is generally more demanding than passive reception of messages. But it is also true that the reception of oral messages is more demanding than the reception of messages that are written because it is usually the case that we cannot control the speed at which the message is transmitted orally. This is particularly true of lectures, radio broadcasts, moving pictures, etc. Even in the best of circumstances, it is socially awkward to ask for frequent repetitions.

Let us now turn back to the very specific problems we face as teachers of foreign languages in this country. First, I think that it is true that we tend to teach our

students a single variety of French, for instance. We lead them to believe, at least by implication, that that variety of French can be used safely and efficiently at all times and for all purposes. It is true, of course, that some attention is routinely paid to such matters as the appropriateness of the so-called literary tenses of the verb, but there are a number of other equally important phenomena which are dealt with cursorily if at all. For instance, when is supposedly 'optional' liaison appropriate? What does it signal? What of the several levels of vocabulary the majority of educated Frenchmen use differentially--that is to say for different purposes, in different circumstances? It is not enough to point to our occasional 'slang' or 'informal' words and expression. The student must see these items as elements in a system.

Socio-linguistics has been defined as "the discipline that seeks to determine (among other things) who speaks what variety of what language to whom, when, and concerning what." [1] We have already mentioned that the typical member of a given society does not know and use all of the structured resources of his language. There are some speech styles which he does not need. He is, after all, a member of a complex society in which the use of different speech styles is correlated with the socially recognized roles that the individual plays. He will need to be able to use actively only the styles required by the roles he plays. In addition, he will need to be able to receive messages transmitted in other styles appropriate to roles which he experiences passively. In other words, a speech community has a verbal repertoire that is the sum total of all of the varieties of language the use of which is socially structured. Different parts of that total system are available to different smaller interaction networks within the community. This is, at any rate, typically the situation in the sort of complex modern societies whose languages are the principal tongues taught in this country today.

Within any society, there are more or less numerous roles played by the members of that society as they interact with one another. A role may be defined as a set of implicitly recognized and accepted mutual rights and obligations between members of the same socio-cultural system. One of the ways in which an individual signals what role he is playing at a given moment is by his choice of style--the variety, the register--of his language he uses. In his discussion of the subject of verbal repertoire, Joshua Fishman in his book Sociolinguistics says, "In general the verbal repertoire of a speech community is a reflection of its role repertoire..." and he adds: "Speech communities with a larger role repertoire reveal a larger verbal repertoire as well.... Communities most of whose members are alike in daily experiences and in life aspirations will also tend to show little linguistic range in terms of differentiable varieties."[2] Most of us, as teachers of one or more foreign languages, must deal with two (or more) complex societies with large role repertoires, the United States and France, or Spain, or Germany, etc. The teacher of Spanish faces a spectacularly complex situation!

But we must remember, at all times, that ultimately languages are spoken by individuals. At any given moment, a specific individual will speak one way rather than another because of his perception of the role he is playing and of the social situation in which he is playing it. A social situation, for our purposes, is defined by the socially recognized acceptability or congruence of the place and time and other circumstances for playing a particular role. As long as the social situation is clearly defined, that is to say: as long as each participant clearly understands the structure of the situation--whether or not he is conscious of it--he will experience little or no hesitation in adapting his speech to it if it is a situation that is among those he is accustomed to dealing with. If it is unusual for him, he will be uncertain. When the situation is imperfectly defined there will typically be a certain amount of hesitation until those involved regularize things by deciding which category the situation fits into most nearly.

There are two other concepts which have been developed by socio-linguists and which are useful to the foreign language teacher. They are the concept of the speech act, and the notion of the speech event. And again, I quote Joshua Fishman: "The smallest socio-linguistic unit that will be of interest to us is a speech act: a joke, an interjection, an opening remark,..., a question, in general--a segment of talk that is...societally recognizable and reoccurring. Speech acts are normally parts of somewhat larger speech events, such as conversations, introductions, lectures, prayers, arguments, etc. ...., which, of course, must also be societally recognizable and reoccurring."[3]

It is perhaps fair to say that the basic fact of language with which sociolinguistics deal is switching. We switch from one register to another in speech events depending on the social situation in which we speak or write. A 'joke' in the company of good friends is not the same as a 'joke' to relieve tension in a formal speech. An 'argument' between husband and wife is not the same as an 'argument' in the course of a committee meeting. There is, therefore, an obvious need for us, as students of a foreign language, to be able to recognize and use a minimum number of registers in an appropriate dialect of the foreign language we teach. By dialect we mean standard French, or the speech of educated people in peninsular Spain, or Standard American English, for example. In addition, we should have approximately the same perception of other dialects and varieties of that language as the native speakers do whose point of view we are trying to make our own. (Let me remark in passing that everything the socio-linguist discovers is so much more evidence that language and culture cannot be separated!)

What, then, are the principal consequences of these facts for teachers of foreign languages, and for the student of a foreign language and literature? First of all, as we have already mentioned, it is impossible to read works of literature accurately unless the reader possesses an adequate knowledge of the code in which they are cast--the language itself. By adequate we mean specifically that the reader must be able to perceive and evaluate the author's use of different styles--or registers--of a language. He must know which such uses conform to established patterns and correlations shared by all users of the language in question who have the background the author has assumed. (In passing, we must point out once again that the author has, in fact, made such an assumption.) In addition, it is clear that it is only to the extent that he recognizes normal variation in style--or register--according to social situation that the reader will be in a position to notice and appreciate departures from that norm by the author or in the work he is reading. Both normal variation and deliberate 'infractions of the rules' are apparent only to the reader who has learned all of the relevant dimensions of the code. At best, we must note, the reader of an English translation is at the mercy of a translator. At worst, the translator has done a pedestrian job, often because he does not control fully the two languages involved: he does not recognize and make appropriate allowances for the kinds of patterned variation in register we are talking about.

A recognition of the need to attempt to deal adequately with socio-linguistic phenomena of the kind we have outlined here inevitably leads us to ask how we can and should modify the teaching materials we use in our courses. In very concrete and specific terms, where can we find usable examples of the principal registers in the languages we teach? I would suggest that one source of good examples of the major registers is not great literature but second-rate literature. Ordinary prose works--bestsellers, detective stories, etc.--and highly successful dramatic works on serious comtemporary themes or light social comedies must by their very nature be cast in terms of the underlying basic model according to which native speakers vary their speech with the social situation. Again, it is important to emphasize that the expression native speakers in this context means those speakers of the language for whom such books and plays are produced. It is not the case that writers write to be read by all speakers of their language! It is true

of course, that it is essentially those same speakers who are of primary interest to us and to our students, anyway. We must also ask ourselves how much material of this kind we should introduce into our courses at each stage. To some extent the structure of the language itself imposes an answer on us. For instance, it is impossible to postpone for very long a discussion of the differences between tu and vous in French or an explanation of so-called 'optional' liaison (we must, after all, teach our students to speak French like a Frenchman and to read poetry and prose aloud like Frenchmen!), or a consideration of the appropriateness of the literary tenses of the verb. How many of us can give really accurate advice in this matter? (And let us beware of mythology. Frenchmen will tell you that no one uses the imperfect subjunctive anymore in writing, but a good daily paper (Le Monde, Le Figaro) or a weekly like L'Express, not to mention current novels, quickly dispels that illusion. And what of the strictures against using hubiese sido, in Spanish as equivalent to habría sido? Everybody's doing it, at least in Spain!) Then, too, we must remember that an awareness of such basic and important aspects of human speech has great general educational value--a weightily argument in favor of the serious study of a foreign language for the non-major, for, after all, such insights are more easily come by in the strange world of a foreign language than in the familiar ways and byways of the student's native tongue.

At this point we come up hard against the stark reality of the inadequacy of our present knowledge both of the various registers of the languages that interest us and of the categories into which social situations fit in the societies in which they are spoken, as well as of the characteristics which define these situations, and of our ignorance of the ways in which those registers and categories are correlated. It is not, then, you may well ask, pointless at best and discouraging at worst to bring up the whole subject? Would it not be better for us all to remain blissfully ignorant of these serious shortcomings in our teaching and our teaching materials until such time as the socio-linguists had worked out accurate, practically useful descriptions of those registers, categories of social situations, and their correlations? I think the answer to this pathetic question must be no, for the very simple reason that ignorance is seldom if ever really bliss. Equally importantly, however, it seems clear to me that teachers of foreign languages are in a position to make important contributions to the solution of this puzzle. By facing the problem clearly, we can help to resolve it by looking carefully in what we read for evidence leading to accurate descriptions of the registers and categories and their correlations. We can work hand-in-glove with the socio-linguists for the benefit of all concerned.

Finally, in view of what has already come out of the work of socio-linguists, it seems to me that it is very unlikely that there is, in fact, any such thing as real free variation in human languages. I think that as research proceeds we will find that everything that we have been accustomed to think of as free variation is in fact patterned correlation precisely in terms of registers of speech and categories of social events.

FOOTNOTES

1. Joshua A. Fishman, Sociolinguistics: A Brief Introduction, Newbury House, Rowley, Mass., 1971

2. Ibid., p. 32

3. Ibid., p. 41

THE CASE OF AFRO-PORTUGUESE LITERATURE

Russell Hamilton
University of Minnesota

The title of this talk may immediately bring two questions to mind: what is Afro-Portuguese literature? and what about Afro-Portuguese literature? Obviously, anyone who asks himself these questions will be able to supply part of the answer just as quickly by making the correct assumption that Afro-Portuguese literature belongs somehow within the broad context of Luso-Brazilian studies, to say nothing of the broad context of African literatures of European expression.

The reference to African literatures of European expression is a good starting point in our attempt to answer more fully the questions just posed, because as the use of the word "case" in our title suggests, we are interested in more than just satisfying a curiosity. We do, in fact, wish to make a case for the literature in question. We want to suggest that Afro-Portuguese literature constitutes an important component of what has been called Neo-African literature or African literature of European expression. More important, we want to maintain that Afro-Portuguese literature constitutes a significant and necessary subject for study within the area of Luso-Brazilian poetry and prose fiction. And we must further maintain that the fact that a mention of Afro-Portuguese literature can elicit such questions as those we hypothesized gives proof of a form of neglect.

But returning to what we have just called a good starting point, we should begin with a kind of definition. So, without entering into the debate that continues to be waged among Africanists over what to call African literatures written in European languages, compelling though this debate may be, we shall define Afro-Portuguese literature as the poetry and prose fiction written in Portuguese about or from the point of the five regions of Portuguese Africa, which are Cabo Verde, Guiné Portuguesa, the islands of S. Tomé and Príncipe, Angola, and Moçambique. We must, of course, offer some qualifications. First of all, the question as to whom should be considered an Afro-Portuguese writer is open to debate. The most obvious criterion would seem to be the color of the writer's skin, and certainly within the areas of anglophone and francophone African literature this standard can be easily applied. But in Portuguese Africa the exclusiveness of color presents problems for a number of historical, cultural, and sociological reasons. As a matter of fact, at the opposite extreme of the "black only" requirement we have the inclusion of metropolitan Portuguese as Afro-Portuguese writers who employ an African thematic in their works. The matter becomes even more delicate when we include African-born and raised white writers whose works have little or nothing to do with Africa. We might add, parenthetically, that some black and mixed blood writers may also be purely European in theme and style. For obvious reasons, however, it is the rare black writer who does not in some way express his social and racial background, if not directly, then by implication.

A reasonable compromise would seem to be an evaluative process that sees Afro-Portuguese literature as a modern phenomenon, and determining the inclusiveness or exclusiveness of this phenomenon can be one of its fascinating aspects from both a literary and social standpoint. We can approach this phenomenon as the development of a cultural and literary tradition within a regionalist framework. And in Portuguese Africa the birth of a regionalist consciousness came in the third, fourth, or fifth decades of this century, depending on the region of Portuguese Africa, and its components are those intellectuals, black, white, and mestiço who contributed to the formation of a sui generis literary expression. It goes without saying that these intellectuals are the native sons and daughters of the individual regions, but, the occasional Portuguese-born writer can be included if he consciously and authentically participates in the thrust of the literary movement.

The delimitations we have set will hopefully become more apparent as we consider briefly the individual territories of Afro-Portuguese expression. First, the ten small islands of the Cape Verde archipelago situated in the Atlantic Ocean some four hundred miles west of Senegal. The modern literary movement got under way on the windward island of Sao Vicente in 1936 with the appearance of the first issue of the journal Claridade. Behind this literary and cultural review was a small group of writers and intellectuals who declared their sense of regional autonomy with the slogan "vamos fincar os pés na terra" (let's plant our feet firmly on the land). As this elite was seeking to define its identity their ethos was becoming imbued with a sense of their unique membership in a Lusitanian community. They saw their culture as an amalgamation of African and European elements, but certainly more European than African. While they proclaimed the uniqueness of their creole culture they often consciously or unconsciously played down the African heritage. Members of the elite came to the defense of the islands' creole speech, but they tended to do so by emphasizing its legitimacy on the basis that it was a dialect of Portuguese. The largely racially mixed population of the islands would seem to support the claim of a creole society that had long ago severed the umbilical cord with Africa. On the other hand, later generations of Cape Verdeans, in the fifties and sixties, would argue for Cabo Verde as a case of African regionalism. The important consideration is that we have as students of Afro-Portuguese literature an important problem for consideration, for while the ethos was being created and standards of identity formulated the tensions of the polemic were bringing poets and writers of prose fiction to treat local themes with a compelling measure of their sense of Cape Verdeanness.

Portuguese Guinea has very little literature of Portuguese expression, and the little it does have does not constitute anything like a concerted literary movement. On the other hand, the two equatorial islands of Sao Tomé and Príncipe, situated in the Gulf of Guinea, while they also do not present anything akin to the regionalist movement of Cape Verde, do have a small number of writers who deserve attention as important contributors to the general thrust of Afro-Portuguese literature.

In Angola, Portugal's largest African province, we find that in 1951 a literary movement got under way under the impetus of an intense spirit of regionalism summed up in the exhortative slogan "vamos descobrir Angola!" (let's discover Angola!). Angola's native sons, or filhos da terra, did set about defining their regionalism by affirming their African roots. Because of a demographic and cultural presence of the African that could not be denied the Angolan elite, despite its tendencies toward attitudes of acculturation and assimilation, necessarily had to recognize the extent of their Europeanization as something of an obstacle in their declaration of a return to roots.

Finally, Moçambique, Portugal's only East African province, has a curious development within the realm of Afro-Portuguese literature. There were three more or less simultaneous cultural and literary thrusts embodied in cultural associations divided along color lines. Out of this tripartite arrangement which reflects the more racist structure of Moçambican society, have emerged several mulatto, black, and white writers who share in common certain attitudes as regards a literature of Moçambique. Because of the dominant position of white writers imbued with a sense of their Europeanness but also aware that they are not totally European, an atmosphere of polemic as to what constitutes poetry qua poetry has given the literary scene in Lourenço Marques, the capital, a dynamism somewhat lacking in the other provinces.

This brief overview does not completely answer the question as to what Afro-Portuguese literature is, but what we can deduce is that it is a young literature and, being young, it has to go through an identity phase. As we have hinted, the identity phase has been painful and even prolonged given the political, social, and cultural factors

at work in the various areas. Because they were born with a legacy of colonialism, most modern African literatures face similar problems. Literature has been a vehicle of nationalism for many of the emerging African nations. And in Portuguese Africa, we face a unique situation in that in 1972 none of these areas is free of Portuguese dominance. The historical presence of the Portuguese has created a mythology that has to be considered unique in colonial Africa. Lusotropicalism, the scientific expression of this mythology, roughly stated, means the special ability of the Portuguese people to adapt to a tropical environment and to adopt aspects of the native cultures they encounter in these regions. This theory, whose best-known exponent is the Brazilian sociologist Gilberto Freyre, has had an effect that can be called both negative and positive in the literature of Portuguese Africa. The continued presence of Portugal in Africa and the policy of assimilation has in a sense officialized the mythology of Lusotropicalism and, for the writer and intellectual, meant feelings of ambivalence and even anxiety. The modern literary movements of Portuguese Africa came into being in the wake of francophone Negritude, black cultural nationalism, and the currents that came from the United States--specifically, the Harlem Renaissance--, Portugal, and Brazil. In the case of Portugal, the neo-realist current there in the forties and fifties offered the Afro-Portuguese writer a stylistic framework for his committed brand of literature. But it was Brazilian Modernist Literature, and particularly the realist-naturalist novel of the Brazilian Northeast generation of 1930 that really touched the imagination of writers in Cabo Verde and Angola, and to extent in Moçambique.

The themes that appear with a certain redundancy in Afro-Portuguese literature vary only slightly from region to region as a reflection of the particular economic, climatic, and social milieu of a given region. In Cabo Verde, for example, the theme of escape means emigration from the islands periodically ravaged by drought. This theme has been treated by Manuel Lopes in his two novels Chuva braba (Torrential Rain-1956) and Os flagelados do vento leste (Victims of the East Wind-1960). The first of these two novels employs the rain motif as an invitation to return to the land, and this idea of return has important implications for young Cape Verdean intellectuals who in their self-awareness would adopt a thesis of anti-evasion. Paradoxically, many of the most committed writers and poets who adopted a stance of anti-evasion have left the islands for economic or political reasons. But their anti-evasion meant not avoiding the real problems of Cape Verde, including its Africanness.

Ovídio Martins' poem "Anti-evasão" borrows the motif of Pasárgada, a fantasy land of utopian and hedonistic pleasures invented by Brazilian modernist poet Manuel Bandeira, to express his resolve not to abandon the harsh realities of his desolate island. The final lines of the poem read:

Gritarei
Berrarei
Matarei

Não vou para Pasárgada.[1]

This unadorned poetry is part of a committed sentiment that resulted in a whole phase of Cape Verdean literature devoted to the humiliating emigration to the plantations of São Tomé. But even the angry poets could not avoid the more romantic aspects of Cape Verdeanness. The sad morna song became a symbol of Cape Verdean nostalgia in much of the poetry. A poet who writes under the name of Kaoberdiano Dambara even took time from his combative verse to defend what he calls Cape Verdean frivolity. Writing in the Creole of the island of Santiago, Dambara says:

Violon tundum, tundum
Kiki "sentod ta spiniká"

notas, posia, tchôro,--patetissa!
Pueta? Pateta?...

Kiki "sentod ta spiniká"
morna, koladera, "leviandad" kaoberdiano,
stranho, passagero
kussa ki bo ka ntendê ê lebiandadi[2]

(Guitar tundum, tundum,/Kiki sits strumming/notes, poetry, sobs,--nonsense!/Poet? Fool?...// Kiki sits strumming/morna, coladeira, Cape Verdean "levity";/a strange, fleeting/thing that you don't understand, is levity.)

The problem of a return to the land, whether literally or figuratively, exists as a theme in all of the regional literature of Portuguese Africa. When the young Angolan intellectuals raised their cry of "vamos descobrir Angola," they were talking about a return to their traditions, to their African roots which the process of Westernization had removed them from. In their poetry they evoke the land, and in frustration they express the pain of their alienation. The white poet Antonío Jacinto, who was to become an important figure in the independence struggle, wrote in his "Poema de alienação":

Mas o meu poema não é fatalista
o meu poema é um poema que já quer
e já sabe
o meu poema sou eu-branco
montado em mim-preto
a cavalgar pela vida.[3]

(But my poem is not fatalistic/my poem is a poem that already wants/and already knows/my poem is I-white/mounted on me-black/galloping through life.)

The duality of racial identity comes through very well in the "white rider-black mount" metaphor. For the black Angolan poet Agostinho Neto fraternity and alienation come wrapped in the nostalgic lyricism of the shared values of the extended African family. In the poem "Mussunda amigo" the poet makes his pledge of fraternity:

Para aqui estou eu
Mussunda amigo
Para aqui estou eu.

Contigo.
Com a firme vitória da tua alegria
e da tua consciência.

--o io kalunga ua mu bangele!
o io kalunga ua mu bangele-le-le-lélé...[4]

(I am here/Mussunda friend/I am here.//With you./With the firm victory of your joy/and of your conscience.//--you whom the god of death has made!/you whom the god of death has made, has made...)

The incantational quality of the Kimbundu--an African language of Angola--children's game chant adds a mystical note to the themes of fraternity and alienation.

In the literature of São Tomé and Príncipe the theme of a return to the traditions of the past often means a pledge of solidarity with the people on the part of writers and poets of an intellectual and social elite. A significant number of these "sons of the land" discovered their African identity in far off Lisbon, and the theme of return received its first Negritude-like tones in the works of the mulatto poet Francisco José Tenreiro.

Alienation from Africa and the idea of the "black man in the world" produced a poetic reaction by Tenreiro similar to what the black poet from Martinique, Aimé Cèsaire, had experienced in France when he wrote his famous Cahier d'un retour au pays natal. The following lines are from Tenreiro's poem "Coração em África":

> Caminhos trilhados na Europa
> de coração em Africa.
> Saudades longas de palmeiras vermelhas verdes amarelas
> tons fortes da paleta cubista
> que o Sol sensual pintou na paisagem;
> saudade sentida de coração em África
> ao atravessar estes campos do trigo sem bocas
> das ruas sem alegria com casas caiadas
> pela metralha míope da Europa e da América
> da Europa trilhada por mim Negro de coração em África.[5]

(Paths trodden in Europe/with my heart in Africa./Distant yearnings for red green yellow palm trees/strong tones of the cubist palette/that the sensual Sun painted on the landscape;/longing felt with my heart in Africa/while crossing these fields of mouthless wheat/ of the joyless streets with houses whitewashed/by the miopic shrapnel of Europe and America/ of Europe trodden by me, black, with my heart in Africa.)

Anti-racist racism, tropical sensuousness, and a telluric glorification of Africa characterize this and other of Tenreiro's Negritude poems.

The aforementioned dichotomy between black and white in Moçambique comes out in the poetry of Rui Knopfli whose "Naturalidade" deals with the question of the European's identity with Africa:

> .....
> Chamais-me europeu? Pronto, calo-me.
> Mas dentro de mim há savanas de aridez
> e planuras sem fim
> com longos rios langues e sinuosos,
> uma fita de fumo vertical,
> um negro e uma viola estalando.[6]

(You call me European? Fine, I do not deny it./But within me there are savannahs of aridity/and endless plains/with long languid winding rivers,/a ribbon of vertical smoke,/a black man and the strumming of a guitar.)

Another Moçambican poet, the mestico José Craveirinha, represented his African identity in audacious images and symbols. One of his best-known incantational poems is "Quero ser tambor," from which we quote the following lines:

> Eu!
> Só tambor rebentando o silêncio amargo da Mafalala
> Só tambor velho de sangrar no batuque do meu povo
> Só tambor perdido na escuridão da noite perdida.[7]

(I!/Only a drum breaking the bitter silence of Mafalala/Only a drum ancient in bleeding in the batuque of my people/Only a drum lost in the darkness of the lost night.)

Naturally, other themes and problems characterize the literature of Portuguese Africa, and our purpose has been merely to answer in part the questions posed at the beginning of

this talk. We have avoided the cataloguing of unfamiliar works and authors, and attempted to give a small sampling of a literary expression that possesses a certain richness in its entirety. For, in truth, our principal motivation is the contention that the phenomenon of Afro-Portuguese literature deserves a greater critical attention by Luso-Brazilianists and inclusion in the curriculum of both university and high school programs in the United States.

From the standpoint of language, culture, and literature a study of the writings of Portuguese Africa opens up new vistas for the student of Luso-Brazilian letters. A virtually untapped source of students, black Americans and the descendents of Cape Verdean immigrants, could be attracted to the study of Portuguese if the snobbish and ethnocentric barriers were lowered to include Afro-Portuguese and, for that matter, black Brazilian literature, in the broad context of Luso-Brazilian studies.

How this subject matter could be integrated into the more traditional offerings would require another talk, but in conclusion we would hope that the two original questions asked at the beginning will soon no longer be occasioned by a reference to Afro-Portuguese literature.

FOOTNOTES

1. Ovídio Martins, Caminhada (Lisbon, 1962), p. 57.
2. Kaoberdiano Dambara, Noti (1965), p. 41.
3. António Jacinto, Poetas angolanos (Lisbon, 1962), p.44.
4. Agostinho Neto, Poetas angolanos (Lisbon, 1962), p. 49.
5. Francisco José Tenreiro, Obra poética (Lisbon, 1967), p. 110.
6. Rui Knopfli, Poetas de Moçambique (Lisbon, 1962), p. 108.
7. José Craveirinha, Poetas de Moçambique (Lisbon, 1962), p. 71.

"REACHING THE PUBLIC--FOREIGN LANGUAGE SUCCESS STORIES"
HACKENSACK HAS IT!

René L. Lavergneau
Hackensack Public Schools

Hackensack Has It! I am not quite certain whether we should end that statement with an exclamation or with an interrogation mark. It would be safe, at this point, to be content with a simple period. We might even try an expansion drill:

Hackensack Has It...
Hackensack has it with hard work...
Hackensack has it with hard work so far...
and finally,
Hackensack has it with hard work so far, thank God!

Here we might very definitely and obstrusively place an exclamation mark!

When I was invited to speak it was suggested that, not only I share some of our techniques and ideas with you, but that I also try to include as many visuals and realia as possible. Much time was spent pondering over the types of "gimmicks" that would be interesting, colorful, timely and useful to you as teachers of foreign languages and, that would, at the same time, have some connection with that which I would have to say.

It was a difficult task, for my message to you today does not necessarily lend itself to a visual presentation. I have, however, made some attempts to entertain your ears, if not your eyes with a series of ideas which might help you in your respective schools.

Until 1955, the Hackensack Foreign Language program differed in no way from other foreign language programs throughout the United States. That year, a far sighted superintendent of schools, realized that it would be wise, profitable and NEWSWORTHY that Hackensack institute a FLES program.

As with all things new, foreign languages in the elementary schools was greeted with open arms by most and condemned by few. But, if I may again refer to the word newsworthy, those who were in favor of the program had much more favorable publicity. Imagine first graders reciting complete lines of dialogue, singing songs and playing games in perfect French and Spanish -- and in 1955, at that. If that was not headline material in a city of 30,000 inhabitants, I do not know what was.

The newspapers were in our classrooms every other week, television cameras recorded the progress of our youngsters, and visitors began to pour in from all over the country.

Then the miracle of miracles: Sputnik! Who would dare to question our Foreign Language program then?

Since that time, however, foreign languages have gradually lost the popularity they once enjoyed. At a time when many systems have been reconsidering the need for extended foreign language programs, at a time when such programs have been reevaluated in terms of accountability..., at a time when some schools have gone so far as to drop FLES completely, Hackensack has been able to maintain an extensive foreign language offering. Hackensack Has It!

The question now remains -- How have we managed to do this? I would like to share our experiences, hoping that, perhaps, you too, might benefit from some of our good fortune.

"Reaching the Public" is the topic of discussion. Who is the public? Is it the local taxpayer, the P.T.A. mother, the Board of Education? It is all of these--but let us not forget the most important representative of that public: the student.

First and foremost, the success of any foreign language program is due, in a large measure, to the success of the students. Youngsters do not enjoy being failures, whether it be in mathematics, science, or French.

Our experience has been that our students have been our best salesmen. They have also been our worst critics. So we listen to them. In Hackensack we have learned that every child must be given the opportunity to study a foreign language. It cannot and must not be restricted to the elite. The college bound youngster will eventually experience foreign languages. It is the young man who will run the local gasoline station, or work in the community's supermarket who needs to experience that there are other languages and other cultures which need not be feared.

Other departments (English, history, mathematics, science) have adapted their courses to meet the need of the students. They have organized academic, commercial and general courses in their areas. We, too, have done this in foreign languages and have instituted semester courses in conversation and composition, culture and literature, and poetry and drama. Latin American area studies is another area we have included in our curriculum to involve native Americans and foreign-born students in meaningful and timely dialogue. In cooperation with our business education department, we now offer a bilingual secretarial course in Spanish, French, Italian and German. Here our students learn the commercial techniques of transcription, typing, filing and office procedures in the foreign language.

Incentives are offered to our students by the establishment of a study abroad scholarship program. We have sent students to spend their summer in Germany, Mexico, France, Italy, French-speaking Canada, Belgium, and this past year Ecuador. Those youngsters going to Ecuador (all of whom are Hackensack High juniors) receive six college credits upon completion of the course. These are not extended vacations. The youngsters do attend classes in the local institutes and universities while staying with a native family.

These scholarship recipients have been, in turn, our greatest propaganda agents and our staunchest supporters. They are the producers of our special shows and programs. These students, who return with an international attitude, offer presentations to the local community associations such as the Rotary, the Lions, the P.T.S.A., and other school systems. Yes, we interact with our neighboring community schools for their existence reinforces our reason for being.

Another group responsible for the positive reception of our program is our teachers. They do not expect the impossible of our students. How many times, as a teacher, have we not had to review our subjunctive mood before presenting it the following day in class? We expect the youngsters, however, to learn in two weeks what we, after five, ten, and fifteen years are still not familiar with. We want the student to be more fluent in his second language than he is in his native tongue.

We insist that our teachers take their professional days to attend conferences, meetings and workshops in the field. They must participate in the writing of our courses of study for they are the individuals who are responsible for teaching the material. Most important they maintain a good relationship with teachers of other departments. Too often they are looked upon as frustrated ego-maniacs who flit about flaunting their bilingual talents. Our FLES teachers, particularly, must be diplomats. They are the ones who are considered as intruders who interrupt a fantastic mathematics or science lesson.

Hence, rather than exclude the teachers of other disciplines, we include them in our planning. Our music department lectures on medieval music, South American rhythms and supplies the musical background for special lessons and productions. The art department has helped with posters and given special lessons on the art of the various countries whose languages are being studied. Stage sets, costumes and foreign dishes are contributions made by the English and home economics departments. The social studies teachers have presented many interesting history and geography lessons to our classes.

Finally, the community in the broader sense. Here is a list of some of the things we consider noteworthy:

1. We have offered courses in the foreign languages to the police department and in-service courses to the teachers of other subject areas.

2. We work closely with the various colleges (Montclair, Ramapo, Paterson, Fairleigh Dickinson University, Princeton).

3. We accept student teachers and train them in our methods and techniques.

4. We invite other school systems to visit with us to advertise our program.

5. We try to maintain an open communication line with other school systems to help them whenever necessary. We have helped to save many a failing Foreign Language Program by our support and convincing talks to Boards of Education.

6. We act as interpreters for the county court.

7. We translate documents for local government agencies, private business, and philanthropic organizations.

8. We dare to contact famous personalities and ask them to perform for us free of charge. Recently we have had the Tuna group from the University of Madrid, José Molina and his flamenco troup, and Moisés Pagan, the concert pianist.

9. We seek out peace corps volunteers to visit and talk about the countries they have visited and worked in.

10. We maintain a cordial relationship with the local newspapers and radio stations in order to get maximum coverage.

11. We have a collection of video tapes of interviews with the individuals in the business world who use their knowledge of foreign languages daily.

    (e.g., Gemldo Rivera, newscaster on WOR-TV) Executives of the airlines talk about the importance of a second language. The U.N., foreign born artists and foreign language schools have visited our classes.

12. We show the public that we are not limited. We make our presence felt in areas other than in the foreign languages. We are Karate coaches, folk dance teachers, members o the executive board of the P.T.A., chairmen of advisory boards, to mention a few.

Most important, too, is the articulation of the program. Every teacher is aware of what is going on at all levels. There are regular city-wide foreign language teacher conferences in which all problems are aired and discussed.

We are continually working at selling our program. It is a phenomenal task and requires hours of hard work on the part of everyone concerned: the students, the teachers, the parents, the administrators and the community.

HACKENSACK HAS IT BECAUSE HACKENSACK WORKS AT IT!

ON APES, POETRY, AND LANGUAGE TEACHING

George M. Young, Jr.
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Perhaps many in the audience will remember the cover story of the October 1972 issue of Scientific American. The cover itself tells much of the story. We see, from the rear, a hirsute primate contemplating the blank space between two sets of colored symbols attached to a magnetic board. Even from our rear view it can be observed that the primate's brow is not that of a Shakespeare or an Einstein, its neck not that of a Modigliani sophisticate. Indeed, the total distance between the crown of the primate's head and the upper reaches of its shoulders does not greatly exceed the diameter of the pink, extended ears. Yet in its right fist the primate firmly clutches an esoteric yellow symbol, which it is about to place, or not place, in the blank area between the two sets of other esoteric symbols. The expression on the primate's face--whether of deep concentration, hopeless bewilderment, determined earnesty, or sudden inspiration--is not shown. Under the picture we read the caption: "Teaching Language To An Ape."

In the article itself we learn something amazing: that the esoteric symbols on the left stand for "chocolate," "is," and "brown;" those on the right for "brown," "color of," and "chocolate." The esoteric symbol around which the primate has wrapped its thumb stands for "same." The picture, then, depicts an historic event: an ape in Santa Barbara is about to plunge headlong into language.

As I read this article, it occurred to me that using colored esoteric symbols to teach language to apes is like using poetry to teach Russian to Dartmouth students--in at least four ways. First, one begins with the assumption that success will not be total. Second, it is perhaps a task which not every language teacher would wish to undertake. Third, results, if sometimes striking, are not always repeatable. And fourth, no matter how well the pupil learns his esoteric symbols, no matter how many apples or bananas he earns by his efforts, his ability to swing from limb to limb through the jungle is not vastly improved.

One could, perhaps, develop these similarities further and even add others to the list, but I shall not. Let us, for the moment, move the challenging problem of teaching apes into the background, and bring to the foreground the equally challenging problem of teaching our students the Russian language through Russian poetry.

First, we must ask what language skills, what knowledge of the language, cannot best be transmitted through the teaching of poetry, and then we can consider what, perhaps, can best be taught through Russian verse.

The study of poetry at any level is probably not the surest way for a student to attain a command of everyday spoken Russian. Ja pomnju čudnoe mgnoven'e, and I vižu bereg očarovannyj,/ I očarovannuju dal', while magnificent, are not lines that a speaker would have daily occasion to use. As one who myself learned the poetry before vernacular, I can testify that one can know by heart the long passage in which Lermontov's Demon announces his identity to Tamara, and still be at a loss for words when suddenly requested by a little old Russian lady at a desk to identify oneself. A thorough knowledge of the language peaks does not necessarily prepare one for downtown Moscow.

Neither is the reading of poetry probably the most effective or systematic way to expand one's reading vocabulary. It is true that the student of poetry spends as much time looking up words as he does reading poems, but all too often a large percentage of the words he looks up are ones he may not encounter again for some years. Not all word frequency lists agree at all points, but "kol'," as in Lomonosov's "kol' velik tvorec?," and "dlan'," as in Derzavin's "I v dlani s vizgom udarjaj" have probably not been included in anyone's top one thousand for a number of years. And the problem is not only eighteenth century poetry. The student who, after Puškin, Lermontov, and Fet, is just beginning to congratulate himself on being able to recognize more words than he has to look up, discovers, with the Futurists, that he might as well go back to the Slovo o polku Igoreve for all he can understand. And even in the relatively accessible works of the nineteenth century, the study of poetry is not without hazards. A student may at language table find himself saying zlatoj instead of zolotoj, he may remember persty and oči after he has forgotten pal'cy and glaza. For vocabulary building the Penguin Anthology is not the best substitute for a good graded reader.

If one of the goals of intermediate and advanced language instruction is to break the student's decoding habit and to train him to read rapidly for comprehension, then poetry is not the best material through which this goal might be accomplished. In reading a story or a novel, a student should perhaps stop after a page or a chapter to ask what he has understood; but in poetry the significant units are smaller. One wants the student of poetry to pause after each stanza, sometimes after each line, and sometimes even after each image or word. One wants him to spend an hour on an eight-line poem, examining the patterns of sound and imagery, the repetition of important words, even the order in which images, ideas, and sounds unfold. Translation into English, anathema to progressive language teachers, is often sound pedagogy in the teaching of poetry. To turn a plodder into a page-a-minute man, then, one must adopt texts other than Baratynskij, Tjutčev, Cvetaeva, and Mandel'štam.

One might, at first thought, argue that if the study of poetry is not the best way to teach conversational Russian, build the student's vocabulary, or increase his reading speed, then at least it ought to help the student remember where the stress falls. But consider Blok's: I nad kladbíščem--mernyj zvon. That Blok is using an archaic variant for special effect is little comfort to the student who, having memorized the line, may someday lose a crucial half-point for not remembering kládbiščе. Another way in which poetry may hinder a student's progress toward the mastery of Russian stress is that the reading of metrical verse, especially iambic verse, reinforces one's errant tendency to transfer English patterns of secondary stress into Russian. A conversation teacher can tell a student again and again that most Russian words carry only one stress, yet when reading the poem to himself the student will almost invariably say: prodólgovátyj ǐ prozrácnyj/ Kak pérsty dévy mólodóǐ. When he memorizes lines containing new words, those words may remain engraved in his mind forever--with secondary stress.

All this, however, is not to say that the study of poetry has no place in an undergraduate language sequence. I believe that while the most important reasons for studying poetry have little to do with the acquisition of specific language skills, that nevertheless, even as an aid to language teaching, poetry has a special and important place in the curriculum. The reading of poetry in class need not be justified solely as a device for

language teaching, but it can be justified even on those narrow grounds. If the study of poetry is not the best way for a student to gain a practical command of Russian as it is spoken and written every day, it may be the best way for him to learn of the expressive potential of the Russian language. One does not every day use such expressions as genij čistoj krasoty, but it does not harm the student to be aware that, surrounded by billions of non-occurrences, such phrases can occur.

Ideally the student should probably turn to poetry after he has learned to speak and read with considerable fluency. After he has learned half a dozen ways that a given thought may be expressed, he is in a better position to understand why Puškin has made the perfect choice. Perhaps only after Russian speech patterns have become familiar to him can the student appreciate that poetry is language made new by being made slightly, or more than slightly, strange.

But in fact, the student usually receives his introduction to poetry well before he is fluent in the language. Even under these less than ideal conditions, however, the study of poetry can still do the student more good than harm.

While in his other language classes, or in his other assignments, the student is urged to speed up, to learn to use patterns without having to pause to think about them, is trained in automatic response and schooled in the reproduction or adaptation of set verbal structures, the study of poetry offers an opportunity to slow down, to reflect on the patterns he has been learning to use, to observe the creative antithesis of the automatic response, and to investigate the exceptions to the common rules with which he has been filling his head. As there is, the Bible assures us, a time for reaping as well as for sowing, so also might there well be a time for meditating on the use of kladbiščе as well as a time for learning automatically to say kladbiščе. The study of poetry, then, while not a way to fluency, offers the student a much needed opportunity to stop and examine closely that which, to gain fluency, he must rush past.

Poetry teaches not so much how language is daily used as how once in a blue moon language is possible to be used. If a student cannot speak a coherent sentence about the city in which he lives, then to learn through poetry that a gorod can sometimes be a grad may, for the moment, introduce more confusion than coherence to his utterances. If he has, at best, a fingernail grasp on the difference between short and long adjectives, then to read a bylina may cost him his grasp altogether. But it is perhaps not too optimistic to believe that only in the short run does being confronted with more possibilities than one can immediately put to use prove more harmful than beneficial.

One more or less practical thing the study of poetry can do is to expose the student to the history of the Russian language. One can lecture on the disappearance and reappearance of words, but the student of poetry is able to discover that just as he begins to recognize some words, like vnemlet, poets stop using them. He may be delighted to discover later, in Blok, that the word suddenly reappears with special force as a deliberate poetic archaism. In poetry, also, perhaps more than in any other sample of the language, one can demonstrate the significance of the variance between the Church Slavic and Old Russian forms of the same word. In comparing the Slavonic diction of Blok's Prekrasnaja Dama poems with the saltier diction of his poems about street women, the student can become aware that the difference between Church Slavic and Russian rooted words is of more than historical importance.

The study of poetry affords also an unparalleled opportunity to examine the most expressive use of Russian grammar and syntax. The effective use of case can perhaps be illustrated nowhere better than in Puškin's lines: "No čeloveka čelovek/ Poslal k ančaru vlastnym vzgljadom." It is instructive to let the student discover how many English words

are required to say all that Puškin says in eight in Russian. And in syntax, one can, by contrasting Puškin and Baratynskij, demonstrate just how significant word order can be: that it can make a great difference whether the subject stands at the beginning of the sentence, or, as in Baratynskij, after strings of participles, relative clauses, and prepositional phrases, just before the sentence is lost forever, there appears, to return it to meaning and safety, the all-redeeming subject. Another feature of Russian that finds perfect expression in poetry is the principle of the missing verb. Though Fet perhaps did not view as his prime task the composition of poems to illustrate a phenomenon of grammar, he could not have provided better examples of verbless action had language teachers commissioned him to do so. In many of his poems, but especially in the one that begins "Sopot, robkoe dyxan'e" one gets the impression that everything has happened until one tries to count the verbs. If the study of poetry cannot lead the student to fluency in Russian, then, it can at least expose him to some examples of what is most Russian about the Russian language.

One of the first exercises I give my poetry class is the task of translating a "mystery poem" into English. After they have labored for hours and have reached the conclusion that the task is impossible, I reveal the secret. The "mystery poem" is Pasternak's translation of Shakespeare's Sonnet 66. The analysis that follows this revelation gets at the differences between the best use of English and the best use of Russian. Another fruitful exercise of this kind is to assign the student to study the three versions of Elegy Written in a Country Churchyard: Gray's original, Žukovskij's celebrated iambic translation of 1802, and his more accurate dactyllic version of 1839. This exercise permits the student not only to examine the differences between Russian and English, but also to examine the differences between two kinds of Russian: the lofty, idyllic, "poetical" diction of the 1802 version, and the deliberately more earthy, "realistic" diction of the 1839 version. Since one of the major factors in the difference between the Žukovskij of 1802 and the Žukovskij of 1839 was Puškin, this exercise offers the student a concrete opportunity to understand what his professors mean when they speak of Puškin's impact on literary Russian.

I have tried, then, to suggest a few ways in which the study of poetry might serve the study of language. I would not argue that the reading and reciting of poetry should replace the reading and reciting of works on how one can get from anywhere to Red Square. But as a complement, rather than a substitute, to other kinds of language instruction, the study of poetry has much to offer the student of Russian. It may also introduce him to a literature that he will find worth his time to learn to read. Not for all, but for some, to be able to read a Puškin or a Mandel'štam without looking up all the words may become a goal worth the hard work required to reach it.

At the beginning of this report, I suggested some ways in which I thought the teaching of Russian to students through poetry might be similar to teaching language to apes by esoteric symbols. More important than the similarities between the two endeavors, however, are the ways in which they differ. I would like to conclude this report, then, by enumerating four ways in which, it has occurred to me, the teaching of language to apes may be unlike the teaching of Russian to Dartmouth students. First, though if both were wearing Big Green jackets one might not in every case be able to pick from a distance which was the student, one could tell them apart by whether or not the esoteric symbol for "same" was placed, or not placed, between "chocolate is brown" and "brown color of chocolate." The student of poetry would know the two are different, the first being a quotation from Puškin, the second from Fet. Second, the longer the ape contemplates his symbols, the less likely he is to recall his jungle origins. Not necessarily so with the student of Russian poetry. Third, in teaching language to apes one may not have to stay up so late into the night to be certain of remaining at least one step ahead. And fourth, having learned to recognize certain symbols, the ape would probably never think of trying to create new ones. That one cannot be so certain of the student of poetry may be one of the best reasons for teaching it to him.

A SOCIOLINGUISTIC ASPECT OF JAPANESE-AMERICANS IN HAWAII

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The paper I am going to present now is a brief social history of the Japanese language in Hawaii. This history is sociolinguistically interesting because it shows that in a multi-cultural and multi-lingual country like the United States, the rise and fall of the language of a minority ethnic group is very much determined by the socio-political conditions of the country. It also shows that the motivation of the children of a minority ethnic group to learn the language of their parents or grandparents depends greatly on the same socio-political conditions and their national and cultural identity.

Between 1885 when massive Japanese immigration began and 1924 when it was halted by the U.S. Government, about 150,000 Japanese came to Hawaii to work on its sugar plantations as contract farm laborers. Two-thirds of them eventually returned to Japan, but the rest stayed on and became founders of the Japanese community in Hawaii. Today the Japanese immigrants and their offspring Japanese-Americans constitute roughly a third of the population of the State of Hawaii, that is, about 230,000.

When Japanese immigrants first came to Hawaii, it was still a Kingdom. Almost all of these contract farm laborers did not entertain the intention of permanently settling down in Hawaii. They were to return to Japan as soon as they had saved a sufficient amount of money. In this situation their main concern regarding their children was about how they could bring them up as Japanese citizens while living abroad.

The first Japanese school in Hawaii was built in 1894 and many others were subsequently established. Since the purpose of these private schools was to educate the children of the Japanese immigrants as Japanese citizens, every effort was made to operate these schools like those in Japan. Their curriculum emphasized the teaching of the Japanese language, Japanese history, Japanese geography, and morals. The textbooks were the same as those used in Japan and the same holidays were observed. The children were taught to sing the Japanese national anthem.

In 1898 Hawaii became a U.S. Territory and the Japanese community encountered the first of the many problems to come later with regard to the education of their children. This was the problem of dual citizenship. Every child born of Japanese immigrant parents acquired Japanese citizenship as required by Japanese law. The underlying assumption was that all Japanese abroad and their foreign-born children were to return to Japan eventually. Under U. S. law, every person born in the United States and its territories acquires U.S. citizenship automatically. And thus, since the annexation of Hawaii to the United States, the children of the Japanese immigrants acquired two citizenships, American and Japanese, as soon as they were born. They were Japanese-Americans from the American stand but they were American-Japanese from the Japanese stand. As a matter of fact, a new Japanese term was coined to label these American-Japanese. The term was nisei, meaning second generation. This term has since then become an English word to refer to the children of Japanese immigrants, that is, Japanese-Americans.

The dual citizenship of the Japanese-Americans complicated the nature and way of their formal education. What developed as a result was a dual educational system. The Japanese-Americans as U.S. citizens were required to attend regular public schools where the medium of instruction was, of course, English. Then, in the afternoon after school, they were forced by their parents to attend private Japanese schools to learn things Japanese. These Japanese-Americans were caught between the effort of the public schools to Americanize them and the effort of the Japanese schools to Japanize them.

It is understandable that Hawaii, as a new territory of the United States, took the task of Americanization very seriously, and the Japanese schools came under attack. The political pressure to put the Japanese schools out of existence kept building up until it climaxed during and immediately after World War I. The Americanization motto of the time was "one language under one flag."

In order to comply with this Americanization movement, the Japanese schools changed their goals and curriculum drastically. They now became Japanese language schools and stopped teaching Japanese history and geography. They began editing textbooks locally. In 1919 these Japanese language schools got together and made the following resolution (Ozawa, 1972, p. 92) to announce their intention publicly:

> "We, the representatives of the teachers and principals of the Japanese Language Schools, institutions and educational homes under the control of the Japanese Educational Association of Hawaii solemnly declare that we have been bringing up the Japanese boys and girls in the Territory of Hawaii in accordance with the true ideals and principles of the United States of America.
>
> "We, the representatives of the Japanese institutions in the Territory of Hawaii hereby resolve to seek betterment of the educational system of the language schools, institutions and educational homes in Hawaii.
>
> "Further, we resolve to the best of our ability with the movement of the Americanization of the boys and girls now on foot, in order that the true aim of the movement may be attained."
>
> The Japanese Eduational Association of Hawaii
> March 11, 1919, Hawaii, T.H.

The Japanese language schools tried to convince the Territorial Government that their new purpose was to teach the Japanese language to Japanese-Americans so that they could communicate with their immigrant parents, who were not allowed to become U.S. citizens then, and so that they could become good-will ambassadors between the United States and Japan.

All these efforts by the Japanese language schools did not satisfy the Hawaii Territorial Government. Several laws were passed in the 1920's to control foreign language schools in Hawaii. In essence, the language school control laws required that (1) foreign languages be taught only after the third grade, (2) all foreign language textbooks be approved by the Territorial Department of Education, (3) all foreign language teachers be certified by the Department of Education, and (4) one dollar per pupil a semester be paid by foreign language schools to the Territorial Government (see Japanese Educational Association of Hawaii, 1937).

For all practical purposes, to obey these control laws meant for the Japanese language schools to close their business, especially because there was little hope that many of their Japanese-speaking teachers could pass the certifying examination. Thus, these schools took the issue, finally, to the U.S. Supreme Court. In 1927 the Supreme Court passed the unanimous decision that the Hawaii language control laws were unconstitutional. As a result, the Japanese language schools in Hawaii, that once seemed destined to die out, began prospering. In 1939, just before the outbreak of World War II, the number of the Japanese language schools in Hawaii reached 194 and their pupils numbered about 38,000. According to one survey (Smith, 1939), the Japanese-Americans of this period still learned Japanese as their first language at home and English as their second language in public schools, and about 50% of their conversation was carried on in

Japanese even in public high schools. It may be additionally reported here that many parents sent their Japanese-American children--about 2,000 in 1940--to Japan for high school and higher education (Okahata, 1964).

Then came the most crucial trial of all for the Japanese-Americans. As soon as World War II broke out, martial law was declared in Hawaii, and on the second day of the war the leaders of the Japanese language schools and the Japanese community were arrested as enemy aliens and sent to the internment camps. The Japanese language schools were shut down and the state-wide "speak American" campaign began immediately. The Japanese-Americans not only tried to speak English only while their parents spoke Japanese in whispers, but also volunteered to serve in the U.S. Army. We have heard much about the brilliant records of the 442nd and 100th battalions that consisted of Japanese-Americans.

When the war was over, the problem of double identity of the Japanese-Americans was solved greatly. Many of them renounced their Japanese citizenship. The war-time "speak American" movement almost became a habit among the Japanese-Americans and they began raising their children in English. Their immigrant parents abandoned the thought of returning to Japan, and, for the first time, the Japanese community was permanently settled in Hawaii both physically and psychologically.

In 1959 when Hawaii became the 50th State of the Union, every foreign language control law was abolished. Prior to this, in 1952, the Walter-McCarron Act was passed and every Japanese immigrant now could apply for U.S. citizenship. Today, in Honolulu alone, there are two Japanese language radio stations, one Japanese language television station, two daily Japanese language newspapers, and four bookstores that specialize in Japanese books and magazines. The members of the Japanese community are free to be as much American or Japanese as they with to be, at least, from the language point of view. One may say that the Japanese community in Hawaii "has never had it so good."

But it is ironic that the Japanese community may never have it so good again in the future. The identity of Japanese-Americans in Hawaii is now unmistakably American (Kuroda, 1972), and to young Japanese-Americans, i.e., sansei and yonsei--the third and fourth generation Japanese-Americans, learning Japanese is like learning French or Russian. In terms of language they are acculturated in American culture.

In 1948, many of the Japanese language schools were reopened but there no longer was the enthusiasm of the pre-war years. Today there are 82 Japanese language schools and only about 9,000 pupils--about one-fourth of the pre-war figure--are enrolled in them. The teachers are constantly complaining that parents are sending their children to the Japanese language schools just to keep them off the street (Hawaii Hochi, 1969). It is ironic that the Japanese community as a whole fought so hard for the right to teach Japanese to Japanese-Americans and now that that right is not questioned by anybody, it is found difficult to motivate them to learn it.

To conclude this paper, I want to say simply that it will be interesting to watch the fate of the Japanese language school in Hawaii in the future.

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The Sixties witnessed a political reawakening of Afro-Americans which was evidenced in the student protest movement and a plethora of law suits designed to make equality of opportunity and justice under the law tangible realities in American society. This political and social fervor was transposed in academic terms into the development of numerous programs--Black Studies, African Studies or Afro-American Studies--organized around a core of courses dealing with the history, art, music and literature of peoples of African origin. Such studies have gained academic stature on a par with earlier area studies such as Latin American Studies and Urban Studies. Besides the creation of ethnic studies programs, material dealing with Neo-African culture has been incorporated into existing courses so that the Black experience could be viewed within a broader humanistic context.

This movement has also been evident in foreign language study, for courses in Afro-French or Haitian literature have been introduced into the traditional French curriculum of many colleges and universities. However, courses and materials dealing with Afro-Hispanic literature and culture have not been available in most American colleges, primarily because teachers are unaware of the contributions that Africans have made to Spain and South America. Many teachers have perhaps shared with me the experience of graduating from college and graduate school without ever hearing of (much less reading the poetry of) Nicolás Guillén. One is not taught that the Moors who conquered Spain in 711 were a mixed ethnic group which included Black Africans or that there are many Black writers, artists and musicians whose native language is Spanish.

A little check list of twenty four facts will suggest the failure of the traditional Spanish curriculum to provide information about the literature, history and culture of Afro-Spaniards. Teachers can test their own awareness in this area by asking themselves if they know that:

1. An Afro-Arab poet named Ziryab, who was called the "Black Nightingale," contributed to the evolution of Spanish music.

2. A slave named Juan Latino became a professor at the University of Granada in the Sixteenth Century.

3. Under Yuçuf, 4000 Black soldiers from Africa attacked Spain in 1086, and one of these wounded King Alfonso of Castile.

4. There were several thousand slaves in Seville in the Sixteenth Century, and in Evora Blacks outnumbered whites.

5. Famous "negreros" or slaveholders included King Ferdinand, Queen Isabel and a Catholic pope.

6. Christopher Columbus led one or more slave expeditions to Africa.

7. Before slaves were imported to the New World, they were sold in the markets of Seville and Lisboa.

8. Many of the cave paintings of Southern Spain portray Black stick figures with Afro hair styles.

9. Juan de Valladolid was a Black Spanish judge.

10. Another Black became a noted attorney in Granada.

11. Freedmen formed "cofradías" or religious-social organizations to serve as burial societies.

12. A runaway slave named Miguel established a small independent kingdom in Venezuela and crowned his wife queen.

13. One of the heroes of the Cuban War of Independence was a Black soldier named Maceo.

14. A painting of a mulatto by Velázquez was sold in 1971 for several million dollars, the highest amount paid for a single painting.

15. A province in Ecuador named Esmeraldas was originally settled by slaves who escaped from shipwrecked boats.

16. Saint Martin of Porrua was a Black Peruvian saint.

17. A Black poet, Nicolás Guillén, is a nigh official in the Castro government.

18. Afro-Cuban "santería" has many practices which are similar to Haitian Voodoo.

19. A "zambo" has Indian and African blood.

20. The word "Negro" is of Spanish origin.

21. In the 1940's Uruguay had a Black population of 5%, numbering 80,000 to 90,000 people.

22. There are also sizeable Black populations in Venezuela, Columbia, Peru and Ecuador.

23. Many words of African origin have become a part of the South American vocabulary.

24. The major South American dances--the rumba, congo, marinera and others--are derived from African dances.

The facts listed suggest some of the areas which might be considered in Africanizing the Spanish curriculum.

This paper will deal with four major topics: (1) methods of introducing Afro-Hispanic literature and culture into the curriculum, (2) organization of material, (3) selection of material, and, finally, (4) teaching methods. Of the two methods which can be used to introduce African materials into the Spanish curriculum, the first might be called indirect because it involves the incorporation of this material into existing courses so that students at all levels, non-majors as well as majors, will have some exposure to Afro-Hispanic culture. Conversation or civilization courses might treat such topics as "Slavery in the Spanish Caribbean," "Afro-Cuban Folklore," or "Famous Blacks of South America." Courses in peninsular literature can include a lecture and class discussions on the "tema negro" based on selected passages from, for example, Lazarillo de Tormes, Quevedo's satiric essay, La hora de todos: "Los negros," poetry such as Góngora's "En la fiesta del Santísimo Sacramento" or Quevedo's "Boda de negros" as well as dramatic selections from a play such as Juan Latino or one of Lope de Rueda's short comedies. Such selections will suggest the variety in theme, form, technique, tone and style used in the literary portrayal of Blacks. Other courses such as Medieval Literature, Golden Age Prose and Poetry, or the Picaresque Novel can also include these works as well as many others.

Even more numerous selections from the works of Twentieth Century Black writers can be used in courses dealing with South American Literature. Copies of one of Guillén's early poems such as "Sensemayá" with its musicality, rhythm and folkloric elements as well as a more recent poem of Guillén's such as the one about Angela Davis which he wrote for Carifesta in 1972 can be used for class discussion. Another choice would be poetry by Nicomedes Santa Cruz who expresses pride in Blackness and belief in the dignity and worth of Black people. He dedicates a recent poem "Igual a Igual" to George Wallace whom he calls the "King of racism." Students will be fascinated with two or three short Afro-Cuban folk tales, and can compare and contrast the Cuban version with the African prototype. For example, a tale called "Los cocuyos brillan" is reminiscent of an African folk tale anthologized by Langston Hughes which also describes floating, burning eyes (spirit eyes) that glow in the dark. "La entundada" by the Ecuadorian writer Adalberto Ortiz describes the tunda, a female creature who lures children into the jungle. As an example of non-fictional prose, one could select a two or three page excerpt from the Biografía de un cimarrón, the biography of a runaway slave who lived in the Cuban mountains for many years.

Another method of introducing Neo-African literature to the undergraduate student is to offer separate courses in this area. Such courses were initiated at Howard University in 1970 when a member of the Romance Languages Department received a university summer grant to do research in Afro-Spanish literature and culture in Spain and Africa. For the past three summers another member of the faculty has received grants to investigate Afro-Hispanic literature of South America. He has interviewed most of the Black novelists and poets such as Adalberto Ortiz, Nicomedes Santa Cruz, Nelson Estupiñán Bass and Antonio Preciado. He has also acquired many books for the Department which are out of print or have been printed in very limited editions. The Department now offers nine courses in Afro-Hispanic literature and culture in a two and a half year cycle. There are presently four members of the Spanish Section involved in teaching these courses and each brings a very different perspective to the subject. One teacher is interested in the wide cultural perspective which treats the interrelation of Black literature, music, dance and folklore. Another is primarily interested in history (including politics, economics and sociology) as a force which determines and shapes the way that poets and novelists view their society. A third member of the faculty who teaches the course on Afro-Caribbean Poetry of the Twentieth Century, is a Cuban with considerable experience in communications and he has produced some very fine recordings, set to Afro-Cuban music, of the poetry of Nicolás Guillén. The interest of the fourth member of the staff is primarily esthetic, as she is involved in the interpretation

and analysis of Afro-Hispanic literature with regard to form, structure, language, literary techniques and style. The courses in Black literature are among the most popular in the curriculum and several students have specialized in African studies; in fact, in the past two years at least five students have written their Masters' theses on some phase of Black expression in Hispanic literature.

Howard offers these courses at three levels: (1) an intermediate course for the non-major, (2) two survey-type courses for undergraduates, and (3) advanced courses for the undergraduate and graduate student. At the lower level there is a course called Introduction to Afro-Hispanic Literature which may be taken in lieu of the second semester of Intermediate Spanish. This course is divided into units such as "Slavery and the Anti-Slavery Theme," "Protest and Social Themes," and "The Search for Negritude." The teacher presents lectures on the historical and cultural background, and students read mimeographed selections in Spanish for classroom discussion in English. Last year the teacher had students to read Perfiles negros, a collection of profiles of famous Black Americans written in Spanish by a Howard colleague, and she wrote parallel biographical sketches in Spanish about outstanding Black South Americans such as El Rey Miguel, Morúa Delgado, a Cuban novelist, and Plácido, the Nineteenth Century Cuban poet and former slave who was executed because of his involvement in a slave insurrection.

There are two courses available at the second level. The first is a course which will be offered next year on Afro-Spanish and Caribbean Civilization, similar to courses on Spanish and South American civilization. Students will study the impact of African culture on Spanish civilization from the time of the Moorish invasion, with emphasis on the merging of the two cultures in the Spanish Caribbean. The second course, Black Expression in Hispanic Literature, is a survey course much like those on Spanish and Spanish American literature; it traces the evolution of Afro-Hispanic literature chronologically within a cultural context. Students read poems and short stories of all the major Black writers of South America as well as selected passages of novels, autobiographies, biographies, chronicles and essays.

The third level includes advanced courses which are open to capable undergraduates or to graduate students, all of whom can read Spanish rapidly, have some knowledge of Hispanic culture, know something of Black literature and have had courses which will prepare them for more advanced study. Courses at this level include: Black Themes in Hispanic Literature, Afro-Caribbean Poetry, and Afro-Hispanic Prose of the Twentieth Century. The teacher prepares detailed lectures reflecting his own research in the particular area, and makes assignments from an extensive syllabus. The assigned works can be read in the Moorland Room which houses an outstanding research collection held by Howard, including works by and about Blacks throughout the world. Students are also required to do special projects, make individual reports, and prepare research papers. For example in the course on Afro-Hispanic Prose, students read three novels which are available in the U.S.--Juyungo by Adalberto Ortiz, Matalaché by López Albújar and El pobre negro by the Nineteenth Century white novelist, Romulo Gallegos. From among novels in the teacher's private collection, students are also assigned one or two novels including La Calle 10 or Tierra mojada by Zapata Olivella, Cumboto by Díaz Sánchez, Don Goyo by Aguilera Malta or El último río by Estupiñán Bass. In addition, students are required to do assigned readings from various reference books such as Negros en el Perú, El negro en el Perú, El negro en Esmeraldas, El negro rioplatense, Cumanana, Jerga criolla, Glosario de Afronegrismos and Los instrumentos de la música afro-cubana, III, and to make classroom reports on topics such as "The Sacred Drum in Afro-Cuban Rituals," "The Mulatto and Class Stratification," and "Miguelismo and the Wars of Independence." The teacher presents lectures on literary history such as "Determinism, Realism and Naturalism in the Nineteenth Century Novel," or on "Black Dialect." Discussions might center around history of the period--the struggle for independence, the slave trade or the abolition of slavery.

In developing courses, teachers can follow one of three organizational patterns: material may be presented (1) chronologically by carefully defined time periods, (2) thematically according to the evolution and development of certain recurrent themes, or (3) by genre with a lineal study of a particular literary form such as poetry, prose fiction or the theatre. A chronological organization of course material would include the following major periods. First, the Moorish occupation of Spain, and would include works by Afro-Arabs (translated into English in a text such as 3000 Years of Black Poetry), selected readings from Arab and Christian chronicles, traditional poetry and religious poetry such as the Alphonsine Cántiges. The second major period is that of the Spanish Golden Age when outstanding writers such as Cervantes, Quevedo, Góngora, Lope de Rueda, Gil Vicente and others use the "tema negro" in their work. The third period would include South American literature of the seventeenth through nineteenth centuries with readings from the poetry of Sor, Juana Inés de la Cruz, folk poetry (coplas, canciones, marching songs) of the slaves or "bozales"; early poets of color such as Plácido and Manzano; and selections from the novels Sab, Cecilia Valdés and Francisco. The Twentieth Century can be divided into two periods: (1) works written between 1925 and 1945, the apogee of "negrista" writing, and (2) works written since 1945 when a second generation of writers such as Antonio Preciado and Nicomedes Santa Cruz brought a different orientation to their poetry. Preciado has not isolated the Black theme, but has incorporated it into a wider, broader and more universal perspective, using African motifs in subtle ways to add richer resonances and varied nuances to his work. Santa Cruz, on the other hand, views with humor and sometimes alarm the problems of a Black man in a Western, "hip," "pop" and essentially materialistic society.

In organizing a course thematically, one notes that there are certain basic categories within which most themes fall. A topic like folk customs includes such themes as dance, song, musical instruments, religion and superstition, celebration and death ceremonies. A broad subject like socio-economic conditions includes the themes of Africa, slavery, racial protest, economics, politics and language. Race and color includes the themes of racial terms, Black pride, imitation of whites, class stratification based on color, snobbishness and pretentiousness, and mixing. There are other themes such as humor, love, childhood, patriotism, land and the "patria" which are universal concerns.

A final method of organizing such a course would consist in an arrangement by genre; this method is particularly useful in a course which is heavily oriented toward literary analysis. In a unit on poetry, for example, a student would study language (including such concepts as jitanjáfora, onomatopeia, dialect, and Africanisms), rhythm (repetition, stress, variation, polymetry, and antiphony), verse forms (the "copla," "decima," "romance," "canción," "son," and the "verso libre"), rhyme (including alliteration, assonance, consonance); and figures of speech (metaphor, simile, personification, hyperbole and oxymoron). In utilizing any one of the methods of organization a teacher will be guided by his own interests or preparation, the abilities of his students and the objectives of the course.

As far as selecting material for use in the class is concerned, one can only indicate that there is a vast amount of writing available by and about Blacks, but it is to be found primarily in large university libraries or the libraries of major cities like Washington or New York. However, very little of this material has been adapted for classroom use; that is to say, it has not been anthologized with vocabulary, explanatory notes and introductory texts. One of the big challenges to teachers who are interested in Neo-African literature is to prepare materials of this kind for publication. A fairly good anthology of poetry exists, Poesiá negroide by Valdés-Cruz, and Stanley Cyrus of Howard will have an anthology of short stories called El cuento negrista suramericano published in December 1972. Although there are few texts available there are some very good critical studies of Afro-Hispanic literature and culture which can serve to introduce students to the theme. Two excellent articles by Martha Cobb of Howard University are "Afro-Arabs, Blackamoors and Moors: an Enquiry into Race Concepts," which appeared in the February issue of Black World,

and "Africa in Spain: Customs, Culture and Language" in the August issue of the same publication. The third chapter of Jahnheinz Jahn's Muntu is a very sensitive study of Afro-Cuban music, dance, poetry and religion; and several chapters of his Neo-African Literature also deal with Black expression in Hispanic literature. Finally, Coulthard's Race and Colour in Caribbean Literature has some very interesting chapters on themes of Afro-Hispanic literature, while Valdés-Cruz' anthology contains a long introductory chapter on poetry.

All of the innovative teaching methods that have been described at professional workshops and written about in language journals can be employed in teaching Afro-Hispanic literature. It is even more important in this area of study than in others that literature be taught within the context of the culture--a culture which is not widely known and not always appreciated except in a very superficial way. To cite just a few examples, it would be impossible to understand a poem like Guillen's "El Cūije" without some knowledge of the significance of the river spirit in Afro-Cuban folklore. One would also have to know something about African mythology and the practices of "Santería" and "Ñañiguismo" to understand the correlations between Cuban deities--"loas" and orishas"--such as Yemayá and Changó and the Christian saints. The significance of a short story like "Bilongo" is likely to be missed unless one knows that a "bilongo" is a fetish which can be used in African witchcraft. A rudimentary knowledge of African music--rhythmic patterns, polymetry and antiphony--is fundamental in really appreciating a poem like Ortiz' "Jolgorio." Whatever teaching methods a teacher employs should convey something of the depth and variety of the African culture. In this regard, a comparison of selections from Caribbean, African and American literature can be helpful. For example, a passage of Camara Laye's Enfant Noir will help American students to appreciate the totemic significance of the snake in a folk poem like "Canto para matar una culebra" or in Guillén's "Sensemayá." The various media can also be used to help students visualize experiences which are portrayed through the written word. Photographs, slides, movies, records, tapes and photocopies can be used quite effectively in showing the correlation between literature, painting, Caribbean history and music. Bilingual texts can be used as supplemental aids where difficulties of language present problems for the intermediate level student. Langston Hughes has done some excellent translations of poems by Nicolás Guillén, and in 1971, several new translations of his poetry appeared in the January issue of The Black Scholar, as well as a translation of his longer poem "West Indies, Ltd." in the winter issue of Freedomways. A colleague has used some very innovative and effective techniques to stimulate student interest and develop an appreciation of Black literature among language majors. Some of these techniques have included: (1) dramatization of poems such as "Sudor y látigo" and "Sensemayá," (2) student translations or critical interpretations of selections, (3) readings by students to the accompaniment of Afro-Cuban music or drums, (4) the projection of slides on slavery as a background to poetry reading. Other projects might include original skits written by students; dramatization of short humorous plays such as "El negrito hablador," a "paso" by Lope de Rueda or a nineteenth century Cuban skit "El negro bozal"; as well as various student projects and discussions which relate experiences shared by Afro-Spaniards and Afro-Americans.

It is hoped that this brief review of methods of organizing, selecting materials and teaching courses in Afro-Hispanic literature will suggest some of the many values to be derived from such study. Certainly the most important consideration is that students will enjoy and appreciate reading about the humor, the pathos, the beauty, the intensity of feeling, the joy of living and the sorrow too, for these are human experiences which can be understood and shared by all. We human beings have our humanity' in common, but at the same time we need to be more sensitive to and more aware of the things that are different about us. As we come to know and understand the variety of the human condition, we can find what Gerard Manley Hopkins calls the joy and beauty of speckled things.

TEACHING FOREIGN LANGUAGE WITHOUT FAILURE

Virginia Wilson and Beverly Wattenmaker
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A Model For Humanizing Foreign Language Education

A few years ago, we suddenly realized that we were working harder to involve our students in the joy of learning foreign language - and enjoying it less. Most of our students, too, were enjoying it less - as evidenced by our attrition rate and shrinking classes. Looking around, we discovered that we were not alone. Foreign language as a discipline was - and is - in deep trouble.

Is there an answer? We believe, perhaps immodestly, that we have discovered a workable answer that can work anywhere. We know that it is working - in a most satisfying and rewarding way - for our teachers and our students in our classrooms. Our language enrollment is up, and our students are working and learning.

What has happened, we realize today, is that we are no longer "teaching foreign language." We are using foreign language to challenge our students to think, to help them become more aware of themselves and others, to help them become involved with their feelings and others'. Foreign language in this way, we believe, can indeed satisfy the need of today's students for relevance - by involving them in thoughtful and meaningful communication.

What we have is a strange amalgam of a number of evolving - and certainly not "perfected" - disciplines and techniques. We have combined

1. the success philosophy of Dr. William Glasser,
2. the communication techniques of the Human Development Program of Uvaldo Palomares and Harold Bessell,
3. the Value Clarification techniques of Sid Simon and Howard Kirschenbaum, and
4. the listening techniques of Dr. Thomas Gordon with
5. the CREDIF method of foreign language teaching.

This has given us a program that challenges our students, encourages them to become more involved in their own world as well as the new world opened to them by language. It is a means to self-discovery.

Who Are We?

We are the small Foreign Language Department of Kenston High School, a consolidated school of some 800 students from farms, rural townships, a small black ghetto, and club communities that are the last suburbs east of Cleveland, Ohio.

Five years ago, we became most concerned about the extent of failure and drop-out in foreign language. Looking about, we discovered that we were "at a national average"- but that seemed hardly good enough. At the same time, we became fully aware of the problems coming to the surface as a result of the various polarized positions in our schools: black-white, rich-poor, athletic-academic, teacher-student.

We began looking for a way to help our students become more interested in learning a foreign language - but soon realized that this was not a goal that could be reached in itself. So we broadened our goals, without really realizing what we were into. These were our objectives, that our students would

1. become truly interested in learning language;
2. learn to think critically and develop problem-solving skills;
3. develop confidence through successful learning experiences;
4. learn to risk being wrong, not to be afraid to try out an idea in the group;
5. cope with change, learning that what is true and workable in one situation is sometimes inappropriate in another;
6. feel joy in learning and self-worth through achievement and
7. appreciate differences in people, discovering the help that students of varying abilities can give the class.

Where to start? We had the feeling that grades were not only irrelevant, but damaging, and Dr. Bill Glasser gave us confidence to move in this direction.

Success Philosophy Of Dr. Glasser

The key to success in setting up this program was open, non-judgemental meetings aimed at consensus, first among teachers, then students, then parents. In the style of Dr. Glasser we conducted class meetings discussing the question: "Can you learn without grades?" When the students had decided that they would like the responsibility of trying, we adopted a new evaluation procedure, similar to that proposed in Schools Without Failure:

1. no letter grades,
2. "pass" when pre-determined standards of mastery are achieved,
3. no failure recorded,
4. no record of repetition of tests or courses,
5. written and fairly detailed evaluation.

A few weeks later we brought together students, parents and teachers to discuss problems, fears and the rationale of the program. We had done a great deal of homework to prepare for the meeting. Parents were not enthusiastic at first, but it was exciting to see the trust develop within the three groups as they talked out their feelings. Amazingly, we convinced the administration and school board to go along.

It seemed appropriate that the first year after the grades were gone to try to individualize the program by letting the students work at their own pace with the audio-lingual tests and tapes that we had been using. At first students and teachers were excited by their sense of freedom and personal responsibility, but before the year was out it was clear that the students were bogged down in boredom. They were memorizing rather than thinking, mimicking rather than communicating. We knew then that it would take more than "getting rid of grades." This could only be the start, the facilitation of more meaningful change.

The CREDIF Method

We remembered what Dr. Glasser said at the ACTFL Convention in 1970:

"Memorization drives out learning. Thinking is what makes people become motivated because it makes them feel worthwhile. You can't learn a foreign language by memorizing."

We began looking for an entirely new way of teaching and found the CREDIF method which had been developed in France to teach the fundamentals of a language in the minimum of time.

This inquiry method incorporates a carefully developed question-answer technique that challenges students to discover for themselves the meaning of vocabulary and structure of the new language.

In the context of a cultural foreign language situation illustrated by a filmstrip, students hear a taped dialog between native speakers. The teacher then replays the dialog, line by line, asking carefully planned questions that make the student divide the dialog sentence into its various structural components and isolate the words or phrase which will be meaningful in response to each question. He thinks and speaks naturally instead of repeating automatically.

For example: The student (while looking at the filmstrip illustration of the situation) hears a taped dialog sentence: "Peter's reading in his study."

Teacher's question:	Play tape:	Student's answer:
Who's this? (points to Peter)	"Peter's reading in his study."	It's Peter.
What's this? (points to room)	"	It's a study.
Is it Peter's study?	"	Yes, it's his study.
Where's Peter?	"	He's in his study.
What's he doing?	"	He's reading.
Where's Peter reading?	"	Peter's reading in his study.

Learning through discovery in this manner permits the student to 1) think for himself, 2) risk and accept being wrong, and 3) experience the joy of "I know." He has to learn to cope with changing "truth." Let's look at the word "study" for example. Our student has discovered that "study" functions as a noun; the study is Peter's room where he's reading. All of this is true. A week or so later he hears the sentence, "I study with Mary." Recalling the previously acquired linguistic knowledge, does he think that the new sentence means: "I room with Mary?" He must be able to expand his definition of the word to a new structural function and somewhat different lexical significance. He discovers that what is true and workable in one situation may not be true in another situation. This kind of thinking is highly relevant to his needs in our fast-changing society.

Transposition or transfer of the language to new situations is the essence of language learning. In order to make novel utterances, the student must make some generalizations as to the basic grammatical structure of the language. He must figure out how the nouns, verbs and all other components of the sentence function in relation to each other to convey meaning. For example, the teacher working with the sentence "Peter's reading in his study" asks various students to take roles to manipulate the component parts of the sentence.

Teacher:	Student:
Who's reading in Peter's study?	Peter's reading in his study.
Ask Peter if he's studying.	Peter, are you studying? ...No, I'm reading.
What did he say?	He's reading.
Ask him where he is.	Where are you, Peter? ...I'm in my study.
Ask him if he's reading in his study.	Are you reading in your study? ...Yes, I'm reading in my study.
What's Peter doing?	Peter's reading in his study.

Each individual student makes his own generalization of grammatical structure that will enable him to use the language appropriately. He internalizes the grammar by actually making appropriate questions and responses, feeling the significance of the words and structures he is using.

Students learn by doing. They develop a willingness to risk being wrong as they discover that their mistakes help them and the class to learn. They come to laugh gently at each other and themselves when a little grammatical error makes such nonsense as:

"Where are you from?"
..."I'm the United States."

The student has risked an answer, made a mistake, and been smilingly told that he is not the United States. He begins to understand that being wrong is a necessary step in learning - not something to fear. He corrects himself: "I am from the United States."

This is true individualization. The student discovers through his own thinking. He makes grammatical generalizations that suit his style of thinking and expression - rather than trying to memorize static standard dialog. He learns at his own pace although he continues to learn new material with the entire class. If a student fails to grasp some concept at the same time as his classmates, he is not kept back by his slowness. Not knowing the verb to be does not keep him from learning and using correctly the forms of the verb to see. His success and new insight enable him to look back and perceive quickly the grammar or vocabulary that had previously been too difficult.

This was all fine. It was working - but not well enough because we still did not have our students totally involved in their own thing. We were still making the most headway with only the brighter students. We looked for something that would make foreign language really relevant and involving - and we found it in three techniques.

Human Development Program, Value Clarification, Reflective Listening

The truly important step is the transposition of the language learned to the student's own life. The teacher draws on his most creative skills and knowledge of group processes to make opportunities for students to express their own thoughts, feelings and ideas. Although these opportunities may be created through role playing, we have found it more relevant to our students to talk about themselves.

To want to talk, a person has to value himself or herself enough to feel that what he has experienced, thought or felt is worth sharing. He or she has to value others enough to believe that they are worth sharing with.

We have synthesized from various pioneering disciplines techniques for talking in small circles. The dynamics of these circles change the entire classroom atmosphere - so that, instead of students being forced to talk by responding to question after question, they are actively thinking and communicating about ideas and feelings that are part of their lifestyle.

Here are some examples of communication tasks which we use to develop awareness and a sense of mastery.

1) Rank order.

This is a very simple exercise that may be used in the first few weeks of school. Put the question in the foreign language and model the answers in the language. Let each person in the circle have a turn to answer.

Question: "Where are you content? In the street, at home, at school?" Give all three answers, in the order of your preference:

"I am content at home."

"I am content at school."

"I am content in the street."

2) Human development exercise.

This exercise, involving more feeling, would come soon after the first.

Task: "Tell us a place where you are happy."

When the group has finished sharing, one or several people recall for each one what he or she said.

3) Values continuum.

Draw a line and label the ends with opposite values or positions on a question. Have each member of the group place himself on the line. (As the class progresses and enough language is known, he might also explain his position.)

Task: "Look at this line. Where are you?"

I prefer to be alone _____ I prefer to be with people

4) Human development exercise.

Each person takes a turn to answer.

Question: "What do you like to do?"

If enough language is known, the leader might explore simple feelings, like happy, quiet, proud, powerful. Finally, someone recalls for each member of the group. This reflective or "active listening" keeps the door open for more communication and furthermore gives the speaker the good feeling of being heard.

5) Human development exercise.

The exercises increase in linguistic difficulty, following the grammatical progression that the students have mastered.

Task: "Think of something that someone tells you to do. Who says it and how does it make you feel?"

6) Incomplete sentence.

Linguistic proficiency will increase with knowledge of more complex structures. Members of a class will develop trust and confidence in themselves and others, so that personal involvement and commitment in the answers will be greater.

Task: "If I could make a change in my school, I would_____."

Each member of the group will complete a sentence, either the same one or perhaps a choice.

The tasks may be done in groups of two, three or four, but in groups of no more than 16. They are not effective in larger groups so classes must be divided into workable groups.

It is most important to note that these tasks are personal, but an individual's response remains under his own control and he can choose how much he wants to share. As their self-awareness and awareness of others increases, the group tasks demand more trust and confidence. We have found that this happens naturally in every class.

Listening is as important as sharing. After a task, especially a human development exercise, someone in the group will recall: "John, you said that you..." "Mary, you said..." As the group works together, this happens more and more frequently - without prompting.

The exercises are stated in very simple language that is easy to translate into the target language. The teacher will perceive the underlying grammatical structure of the student's responses and easily place the exercises in the grammatical progression being used in his class.

The simple language of these exercises may reveal very deep and significant thought and feeling. The foreign language becomes a tool for meaningful communication. It is suddenly relevant - to use today's favorite buzz word. Our students are involved. They are involved in what they want to be involved - learning about themselves, becoming aware, communicating. Foreign language is an incidental (but very natural and germane) part of the process. It is a means to an end - not an end in itself.

You may have some question about the 'problem of getting started' with HDP, Value Clarification, etc. All we can tell you is that these techniques really have a relatively low risk potential, they are carefully programmed - and they do work. Almost 100% - if you are willing to think through and accept the minimal training requirements needed.

It Works

A mother recently observed one of our Spanish classes and listened to us doing the exercise about things that people tell us to do. After class she came up all excited and said, "What just happened was a lot more than just learning commands and the subjunctive. It was really amazing all the things the kids got off their chests. All those things they hear all the time and hate to hear. You're doing a lot more than just teaching them Spanish. You must really get a lot of satisfaction out of what you have been able to accomplish." We are.

We do feel proud of the students really communicating in a meaningful way in Spanish, French, or Russian, with each other and with visitors to their classes.

We are proud of the fact that today we have 10% more students than before we began the new program. This is especially significant in view of the fact that foreign language enrollment is falling so fast that in Ohio alone there are 250 fewer foreign language teachers this year than last. Our present attrition rate of 29% between first and second year is well below the national average of 55%.

While we have worked harder than we ever thought to accomplish our program, we actually find our classroom activities much easier. We are spending our efforts in the fun way of creating our lesson plans, not in the energy-consuming way of disciplining and "pulling answers" from uninvolved non-students. The class atmosphere has changed from one where the teacher does all the work to one where the students are working hard on their own and helping each other.

Why Does It Work

We believe our success comes from a combination of no-grades, human development techniques and the inquiry method. We believe that it is a combination that can be used anywhere because it humanizes teachers as well as students. We teachers have become more open and understanding of our fellow teachers; we have learned to risk making mistakes, to listen and be open to change when new situations arise. Our program would probably work without the no-grade feature, but we feel not nearly so well. Eliminating grades, however, is no end in itself; but it surely can be the key to humanize education for both teachers and students - and to facilitate change.

Marshall McLuhan pointed to the basic area of conflict between students and schools. He said that students are role oriented while schools are goal oriented. There is a key point here. We cannot look at foreign language as an important end in itself. No matter what we think about the importance of foreign language, most of our students do not share that feeling. Students are concerned with knowing themselves while schools are concerned with knowing things. We foreign language teachers have an exciting opportunity to satisfy the needs students have of becoming more aware of themselves, interacting with other people and developing more positive self-concepts.

We believe that there is no other place in the curriculum where we can create a more relevant learning experience - if we are able to see our role as one of helping achieve self-awareness and helping improve communication. If we do, we believe that our students will learn the language naturally and easily, and foreign language will indeed have a bright future.

RESOURCES

Books and Materials

1. Glasser, William M.D., Schools Without Failure. New York: Harper & Row, 1969.

2. Dr. Glasser's speech, "Language in a School Without Failure," to a joint session of the pre-convention workshops of the American Council on the Teaching of Foreign Languages, Nov. 24, 1970. Available on tape from F. André Paquette, Sunderland Hall, Middlebury College, Middlebury, Vermont 05753.

3. Bessell, Harold, and Palomares, Uvaldo H., Methods in Human Development, The Human Development Training Institute, Inc., 1081 E. Main Street, El Cajon, California 92020.

4. Louis Raths, Merrill Harmin & Sidney B. Simon, Values and Teaching, Columbus, Ohio: Charles E. Merrill, 1966.

5. Sidney Simon, Leland Howe & Howard Kirschenbaum, Values-Clarification: A Handbook of Practical Strategies for Teachers and Students. New York: Hart Publishing, 1972.

6. CREDIF materials: Developed for American students in practically all foreign languages by the Center for Curriculum Development, now a part of Rand McNally & Company, P.O. Box 7600, Chicago, Illinois 60680.

7. Dr. Thomas Gordon. Parent Effectiveness Training. Peter H. Wyden, Inc., 750 Third Avenue, New York, N.Y. 10017.

Workshops

1. Designed to implement the Human Development Program. There are workshops available all over the country. Write the Institute for Personal Effectiveness in Children: P.O. Box 20233, San Diego, California 92120.

2. Parent Effectiveness Training courses and Teacher Effectiveness Training: Effectiveness Training Associates, 110 South Euclid Avenue, Pasadena, California 91101. Workshops are available in all parts of the U.S.

3. Values Clarification Workshops: Values Associates, Box 591, North Amherst, Mass. 01059.

4. Communication in Foreign Languages: How to create communication tasks in the foreign language that enable students to develop their awareness, define their values and achieve a feeling of self-worth. Beverly Wattenmaker, 4162 Giles Road, Chagrin Falls, Ohio 44022; Virginia Wilson, 399 North Main Street, Chagrin Falls, Ohio 44022.

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